/78 cont./ [Plate II. Karaya. (cont'd)]

142 2. Two Sambioa warriors en face. The man on the left with
291 the feather diadem lurina on the back of the head (see p. 44),
301 bow, arrows, and club in his hand, the one on the right with the
302 small wreath-diadem (Pl. IX /see p. /, 6) and strings of glass
411 beads wound tightly around the neck. The large lower-arm cuffs identify him as unmarried.

Pl. III. Karaya. Karayahi Groups (taken in the last "summer camp" on a river island above the northern tip of Bananal Island).

1. Men, two of which wear arm-cuffs and knee-bands. One has the small feather rosettes with a central disk of mother-of-pearl in his ears (see. p. 46). Face painting with soot is recognizable. The straw hat of the older man sitting in front is not the one mentioned on p. 20, but a model directly borrowed
[501] from the settlers. In the background two long canoes and farther to the left in the distance the small Araguaia steamer.

342 2. Women, children, and young people sitting on the
361 ground in front of the tent-roofs of the summer camp, which are
516 made of mats. Two araras on the pole to the right, at the left on the bank a jabiru (black-headed stork).

Pl. IV. Karaya. Villages.

133
342 1. Full view of the first village of the Sambioa.
361 2. Reception scene in the third village of the Sambioa.
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Pl. V. Karaya. Chief's hut (fourth village of the Sambioa).

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354 Group at the cooking place in front of the entrance.
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Pl. VI. Karaya. Weapons.

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1. Bow with wound bowstring and feather tassel (1/8).

4: Ehrenreich--105 E-5 (1888) 1891 SP9 Caraja SP9

Plate III

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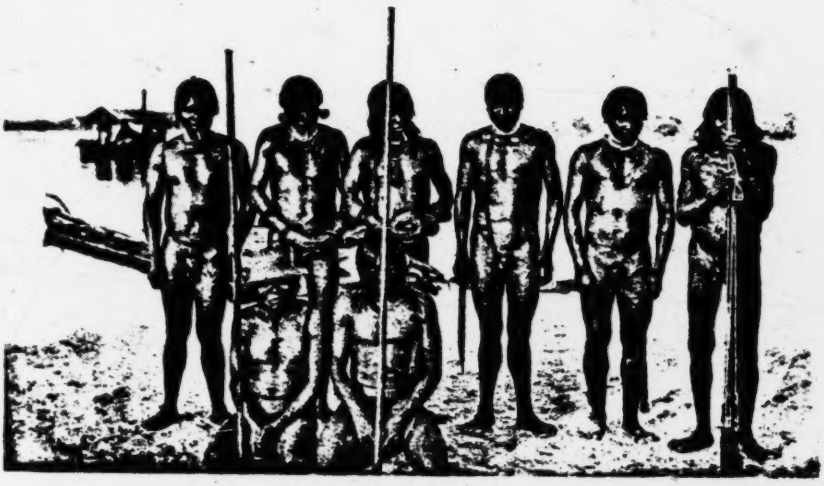

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4: Ehrenreich--107 E-5 (1888) 1891 SP9 Caraja SP9

Plate V

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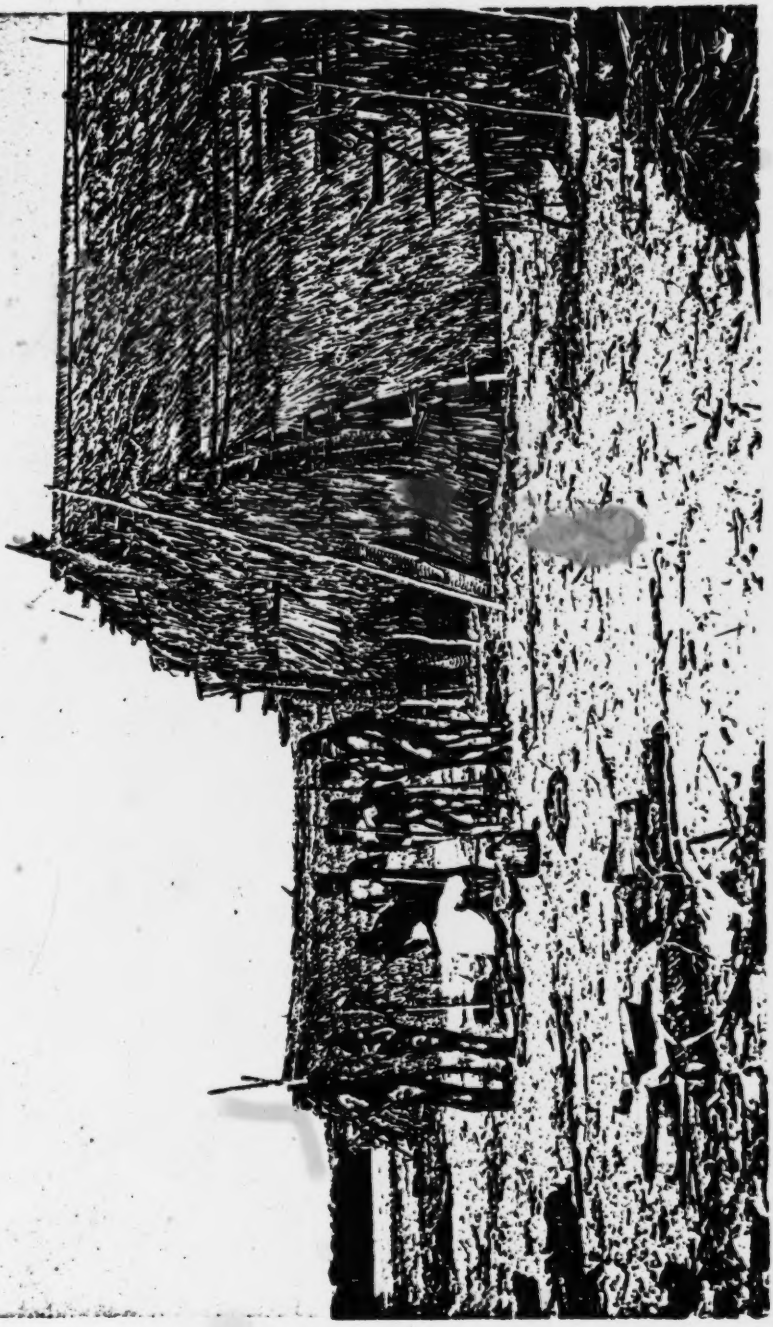

Plate 11

342
351
[361]

1. Dry-season hut of the Karajá.

2. Karajá village.

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[276]
[302]

3. Karajá women smoking.

4. Karajá siblings.

/Pl. 11 faces p. 52./

[650] [340] [415]
[301]
142 291 307 516 231 854
34 516

Plate 12

1. Cooking place of the Karaja Indians.

3. Mask hut in Village 7 (South Horde).

2. Karajá boys.

4. Karajá women and girls.

/Plate 12 faces p. 56./

5: Krause--6 E-5 (1908) 1911 SP9 Caraja SP9

Plate 15

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1. Youth in full ornamentation. Karajá.

3. Back-basket carrier. Karajá.

2. A Karajá youth's braid wrapped in bast.

4a. Youths with braids wrapped in red cotton cord.

4b. The same youths from the front.

/Pl. 15 faces p. 68./

5: Krause--10 E-5 (1908) 1911 SP9 Caraja SP9

Plate 16

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Painted Karajá maiden.

/Pl. 16 faces p. 72./

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Plate 17

Karajá Indians.

/Pl. 17 faces p. 76./

5: Krause--11 E-5 (1908) 1911 SP9 Caraja SP9

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149 891 30 516
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Plate 30

1. Houses of the Šavajé on Bananal.

2. Village bird of the Šavajé.

3. Šavajé women and children.

4. Šavajé men and youths.

/Pl. 30 faces p. 136./

5: Krause--19 E-5 (1908) 1911 SP9 Caraja SP9
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/Ill. 10 appears on p. 138./

5: Krause--28 E-5 (1908) 1911 SP9 Caraja SP9

Ill. 10. Savajé challenge-dance for a wrestling match. On the right, the Karajá. In front, the two paths on which the masked dances take place. Drawn from a photograph.

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5: Krause--29 E-5 (1908) 1911 SP9 Caraja SP9

/Ill. 11 appears on p. 139./

Ill. 11. Wrestling match between Karaja (right) and Shavaé (left). Drawn from a photograph.

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5: Krause--47 E-5 (1908) 1911 SP9 Caraja SP9

1. Three Karajá men.

2. Youth, boy, man. Karajá.

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1. Karajá youths.

[854]

2. Karajá women and children.

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Plate 38

1. Two men, a youth, two boys. Karajá.

2. Painted boy. Karajá.

5: Krause--61 E-5 (1908) 1911 SP9 Caraja SP9

/198 cont./

513 head high when sleeping. When they sleep in the open in the sand, they hollow out a pit for their bodies, put a mat over it and themselves on top of that, but in such a way that the head lies on the elevated edge of the pit; they cover themselves with the rest of the mat. It is very agreeable to sleep in this fashion, /199/ as I discovered for myself. In contrast to this, however, I also saw them lying flat on the level floor in the houses, without elevating their heads at all.

293 For fanning cool air and to drive away mosquitoes during the midday rest, plaited, patterned fans (kōlĭ; Pl. 21, Ill. 2) made of palm leaves are used.

352 532 [600] Seats are provided only for chiefs. They are the stool in animal form carved out of one piece of wood: the seat runs out on either side into a head that bears mother-of-pearl eyes with wax pupils; tassels of red-yellow parrot feathers are hung in the ear holes. The mother-of-pearl eyes are cut round on a stone and then glued on with wax. Finally, the entire stool is colored black with genipap coloring, which is applied with the palm of the hand. These stools are called kōlĭšŭ, the feather tassels kōlĭšŭlă bĕdŏsĭ. The stools are said to represent an arara (Pl. 19, Ill. 1a and b).

516 Ordinarily the Indians sit on the mats with their legs crossed under them, hand on hip, or they squat on the ground (Pl. 12, Ill. 1; Pl. 38, Ill. 1).

353 Usually no arrangement for the storing of ornaments, articles of clothing, implements, and weapons is found in the huts. Small things are stuck into the roof /Ill. 23 appears here/ or hung on [411] the posts. Bows, arrows, and lances usually lie along the side walls [415] on the floor or lean in a corner. For the rest, baskets, gourd vessels, and pots hang, stand, and lie around everywhere in the house, some of them filled with other household equipment. In [352] only two houses, in Village 6 and in Schischá, did I see along the wall stands made out of two forked sticks on which bows and arrows were placed (Ill. 23). They, too, seem to go back to Šavajé influence, for the Šavajé in Schischá used such stands.

Plate 42

142
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1. Women's clothing and hair style.

2. Karajá women and children.

3. Karajá women and children.

Plate 43

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1. Youth in typical attire.

2. Boy with close-cropped hair and hair-wreath.

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3. Karajá men with straw hat and tobacco pipe.

[194]

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Plate 44

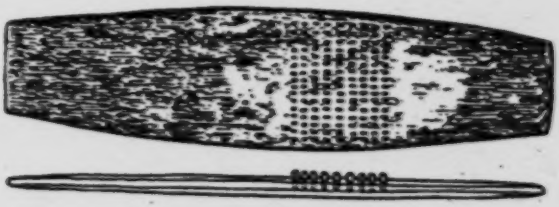
1. Karajá youths.

2. Karajá youth and boy.

5: Krause--102 E-5 (1908) 1911 SP9 Caraja SP9

/253 cont./

252 follows: The root, provided with incisions, /254/ is placed in
[412] water for several days, then scraped with a sharpened mussel shell,
[237] and after that grated on the wooden grater [(k)ɔ̃lãnã́]. The longish, rectangular, flat piece of wood bears in the center of one side several transverse rows of inset points of prejauva wood



Ill. 92.
Manioc grater.

[412]
[516]
[237]
[415]
[412]

(Ill. 92). The woman kneels while grating and holds the piece of wood against her body and braced against the ground. The well-known palates of the pirarucú fish also serve as graters. After that the mass is mixed with water and placed on the rod-sieve [bũlɛ̃́djú, pronounced: brɛ̃́(ĩ)djɛ̃́]. This consists of thin little cane rods arranged side by side, which at rather wide intervals are interwoven with two strings, in the same way as the net coverings (Plate 55, Ill. 1). Such rod-

Ill. 93.
Stirring spoon.

sieves serve, for one thing, as sieves for pounded manioc and for potter's clay, and then, too, as a manioc press, and finally as a base in pottery-making. On such sieves, therefore, the mass of manioc is cleaned, large pieces are picked out, and the sieve, along with the mass, is then rolled up and at the same time pressed hard with the hands, so that the poisonous juice flows out.
[262] The resulting coarse flour (kẽnõdɛ́) is cooked to a manioc mush, the common food of the Indians. The sweet manioc (aipim) is
[412] treated somewhat differently. It is cut up and crumbled and then
[412] pounded with the thick wooden pestle approximately one and a half meters long (hãṍ) in the mortar about 50 centimeters high and 26

/314 cont./

526 535 574 steps half-right, then make a quarter turn and dance forward in the same manner half-left, and so on, alternating in this manner. In connection with this, they swing their hanging arms in the most peculiar way, and the one who happens to be in front utters a howling cry in a high pitch, shouting hũ once with every step (Ills. 10, 11, wrestling match between Šavajé and Karajá). When they have reached the front of the opposite row, they stop, turn about on the left foot, whereby they fling their right arms far around and both utter a drawn-out, descending hũ; then they run back to their ranks. The opposite side responds to this challenge in like manner. It is only then that from among the natives two men dance forward in the same way, but only to the middle, one pair of the strangers comes dancing toward them, and then, without further ado, the wrestling begins, until one of the opponents is 526 574 downed. Usually the fights last only one or two minutes. /315/ If the opponents are equally skillful and are unable to secure a fall, the fight is broken off. The one who ends up lying on his back is beaten. He remains prostrate; the victor, crying hũ, dances around him and in the end climbs over him, or else the victor, with raised hand and shouting in the same manner, dances around the opponent who stands with bowed head. Then both return to their ranks. Thereupon the chiefs, along with the victor, with [535] arms crossed over their shoulders, shouting hũ, dance once around the wrestling place. Each subsequent fight is introduced in the same manner; the big ceremony, however, takes place only before the first fight. Only once did I see an individual man dance forward; otherwise they always went forward in pairs. Sometimes the challenge was not accepted; then the challengers danced to the opposite side, turned about there, and went back. I was unable to find out whether individuals choose certain opponents, or whether [516] anyone may accept the challenge. After the fight they adopt a certain resting position: they stand bent forward and rest their outstretched arms on their knees. They remain in this position until they wrestle again. Concerning the wrestling match between Karajá and Šavajé /see pp. 330 - 332/.

[See pp. 28-29--Analyst

/366 cont./

526 The wrestling was very similar to that of the Karajá. If
574 one bout were not accepted, the challengers made a gesture of rejection with their arms, turned around, and went back to their row. Then one of them walked forward again, assumed the position of rest in the center, with his back to the opponents, and
[516] shouted until one of the latter accepted. The resting position was
[184] identical with that of the Karajá: they stood with the upper part of the body bent over and rested the arms on the knee. The victor performed a dance in front of the loser, shouting loudly; upon walking away, he moved his left hand over the head of the defeated one. Here, too, the chief stood on the side of the guests.

574 Only after the return from the wrestling match was food put before the Karajá; only now were they regarded as accepted and permitted to disperse into the individual houses.

843 Upon my departure from the village a strange ceremony took
628 place, the meaning of which, I believe, is that a girl made
123 pregnant during previous visits of Karajá was sent along with the Karajá to await the birth among them; whether she would then return could not be definitely ascertained; perhaps she went to the Karajá as a village prostitute. Shortly before departure, the chief took me by the hand and led me into the neighboring house. Here an obviously pregnant girl was sitting and /367/ spinning. She had to get up and lay her work aside; the chief's wife took off her neck ornament (I had already bought her leg bands from her in the morning). The girl then had to take a second bast apron and her net covering and go with us to the boat. Apparently this was very little to the girl's liking, for she wept bitterly and only gradually calmed down. The chief then made long speeches to me, the meaning of which, however, I could not understand. On the way, the girl was under the special charge of my Indian guide, who allegedly was her cousin. He was very gallant to her, carried her covering, brought food on a plate, etc. The girl always walked closely in front and behind him.

535 The masked dance that I saw among the Šavajé was a ĭdjăzŏ
[184] dance and very similar to that of the Karajá. It took place on the first evening. The two masks stood side by side in front of the hut,